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Misha Reznikoff, *The End of the Horse*. Oil painting, 1934, 35 x 54 inches, from the Public Works of Art Project Exhibition, on view until October 7.

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HOUSING AND ARCHITECTURE

by Carol Aronovici

Editor's Note: Dr. Carol Aronovici, author of this article, is Director of the Housing Research Bureau of New York City and lecturer on Urbanism at Columbia University. He is the Chairman of the committee which has organized the Housing Exhibition opening at the Museum on October 17th. The purpose of the Exhibition is three-fold: (1) To display graphically the conditions under which millions of people now live in New York. (2) To show the obstacles that stand in the way of changes in these conditions. (3) To show the advantages to the community of good housing and the results achieved in this field in foreign countries.

The Museum in 1932 held an Exhibition of International Modern Architecture in which one whole section was devoted to the exposition of this problem. Since that date little progress has been made in the actual construction of new housing. Today, however, the interest is greatly augmented because of the government aid being given to such projects. The Housing Exhibition will show why America needs housing and yet is so backward in filling this need.

Architecture is the most social of the arts. It implies human service, utilitarian or cultural. True architecture must at all times reveal human objectives with clarity, unity of values, directness and sincerity of purpose; it must achieve balance between mass and space and mass and mass; it must possess character without dependence upon detail; be consistent with the times and utilize the available materials of construction. These conditions can seldom be met in our cities today where clutter and confusion, cross-currents of interests and tempos prevail.

It is not strange that the architecture of our confused epoch should be a combination of every type of traditional form instead of a style that expresses our era, our needs and our technical skill. Though reinforced concrete was invented nearly a century ago by the Frenchman, Joseph Monier, we are still building in imitation of marble, stone and brick—banks like Greek temples, colleges like Gothic cathedrals, slaughter houses and breweries like feudal castles and railway stations like Roman baths. Nearly two generations after Monier, men like Eiffel in France, Semper in Austria, van de Velde in Belgium, Baillie Scott in England, Frank Lloyd Wright in the United States began to realize that new conditions, new materials and new techniques could liberate us from sham traditionalism. Much of the new architecture was an expression of philosophical rebellion against old forms, rather than an expression of creative genius forged by a new social and cultural conscience. This is amply

proved by the attempts of some of the prophets of the new style of architecture to mechanize design to a point where functionalism became as much an outer veneer as the classical facades which the traditionalists plaster on buildings with the most varied social and economic purposes.

Impatient with the confusion of our cities and unable to find a solution which would provide for the essential human needs, many of these innovators have presented radical schemes for city planning as fantastic as they are inconsistent with the structure of modern society. Le Corbusier, Hilberseimer, Sauvage, Ventre to mention only a few, have proposed new cities which would rationalize life to the point of cruelty by the development of a sort of aseptic bareness, whereby individuality and imagination alike are confined within the scope of a few geometric forms, and man is reduced to a machine living within a machine.

This is perhaps not the fault of these innovators but rather of the social order under which our cities have grown up, and of the conflicting rhythms of life and work, transportation and play. We cannot hope to rebuild our cities without changing our social and economic structure, and also our methods of distributing the products of labor. Failing this, any city plan is bound to be deflected into mechanistic channels which are inconsistent with our cultural and social needs.

The sporadic efforts made so far to apply the tenets of modern architecture to utilitarian buildings in our cities have proved largely abortive because their products have been forced to compete and find a congenial atmosphere in the midst of great masses of architectural incongruities among which they themselves appeared out of place and incongruous.

It remains therefore for modern architecture to resort to the one field where the objective is clear, where use is socially and economically defined and in large part culturally well-fixed. This is housing. In this field, mass production is not only possible but accepted as the one socially and economically practical method of dealing with the problem of providing decent homes for the urban populations.

Already much has been achieved in this direction by the brothers Perret, Mallet-Stevens, Tony Garnier and Lurçat in France; J. J. P. Oud in Holland; Olbrich, Josef Hoffman, Loos in Austria; Sant' Elia, Schiattone & Sartoris in Italy; Gropius, the Taut brothers, Mendelsohn, Mies van de Rohe and others in Germany. The hope of creating a new architecture in America lies in a housing movement which would reach the masses of the people through a government program. Such a program would create homes where people can live the lives of decent citizens in an environment consistent with our civilization and in harmony with our technical skill. When we have achieved this end we shall have made ready for the task of building the city of the future.



Brinkman, Van der Vlugt and v. Tijen: Apartment House, Bergpolder, Rotterdam, 1934. From the Housing Exhibition of New York opening at the Museum October 16.

ART IN AMERICA RADIO PROGRAM

The program "Art in America" will be broadcast every Saturday night at 8 p.m., Eastern Standard Time, from October 6th, 1934, to January 28th, 1935, over a national network. This series of talks, prepared under the guidance of the Museum of Modern Art, will cover the period from 1865 to the present day. There will be six talks on painting, one on sculpture, six on architecture and one each on visual art in photography, the motion picture and stage design. Included in the six talks on architecture there will be three dealing specifically with the modern room, the modern house and the modern city. A concluding lecture on what modern art can mean both culturally and practically to the average citizen will sum up the series.

The programs have been prepared, with the cooperation of the American Federation of Arts and the National Advisory Council on Radio in Education, under the auspices of the Metropolitan Museum of Art, the Art Institute of Chicago and the Museum of Modern Art.

In addition to the sponsors already mentioned, the "Art in America" programs have been endorsed by seventy-six museums and by educational and other organizations in all parts of the country.

The talks given during the coming month will be as follows:

October 6. America After the Civil War: Whistler and Homer—Expatriate and Stay-at-Home.

October 13. Three Landscape Painters and a Solitary: Inness, Martin, Wyant and Ryder.

October 20. The Grand Style and the Virtuosos: Hunt, La Farge, Duveneck, Chase. Portrait Painters, Fashionable and Unfashionable: Sargent and Eakins.

October 27. American Sculpture Since the Civil War: From John Quincy Adams Ward to Lachaise and Zorach.

Detail of later programs will be given in subsequent bulletins.

Art in America in Modern Times: In connection with the "Art in America" radio program being given this fall and winter, Messrs. Reynal and Hitchcock are publishing an illustrated 116-page book entitled "Art in America in Modern Times," edited by Holger Cahill and Alfred H. Barr, Jr. The text includes sixteen essays by authorities on painting, sculpture, architecture, photography, the motion picture and stage design. The book will be on sale at all bookstores for \$1.00 or may be obtained from the Museum.

Illustrated Weekly: "Art in America News," issued each week beginning October 6th will be mailed free of charge to all radio listeners sending in their names and addresses to the Museum of Modern Art.

MUSEUM ACTIVITIES

Exhibitions

Public Works of Art Project, continuing until October 7th. Paintings, sculpture, projects for mural paintings, watercolors, prints and ceramics selected from the National Exhibition held in Washington last summer. The Exhibition is held under the auspices of the National Academy of Design, the American Society of Painters, Sculptors and Gravers, the Metropolitan Museum of Art, the Whitney Museum of American Art and the Museum of Modern Art.

Housing, from October 17th until November 7th. A display of models, plans, graphs, charts and photographic murals depicting housing conditions in the United States, the splendid development of city planning abroad, and the obstacles which must be overcome in this country before we can achieve as fine results.

This Exhibition will be held under the joint auspices of the Museum of Modern Art, the New York City Housing Authority, Columbia University Orientation Study, Lavanburg Foundation, and the housing section of the Welfare Council. Langdon W. Post, Tenement Commissioner for New York City, will be Honorary Chairman and Dr. Carol Aronovici its Chairman. The Exhibition will be under the general supervision of Philip Johnson, Chairman of the Department of Architecture of the Museum of Modern Art.

Fifth Anniversary Exhibition, from November 21st, 1934, to January 20th, 1935. On the fifth anniversary of its opening, the entire Museum will be devoted to an Exhibition designed to suggest what an ideal permanent collection for a museum of modern art in New York should contain. It will include painting, sculpture, photography, the graphic arts, architectural, industrial and commercial arts and, possibly, primitive art. The Exhibition will be confined for the most part to objects actually or potentially in New York collections.

Three One-Man Shows, concurrently from January 30th to March 7th, 1935:

George Caleb Bingham (1811-1879). Paintings by "the Missouri Painter", one of the precursors of the contemporary interest in the American scene.

Gaston Lachaise (1882-). A retrospective exhibition of works by this American sculptor, including portrait and figure sculpture, decorative reliefs, animal sculpture and drawings.

Henry Hobson Richardson (1832-1886), the great pioneer of modern American architecture. This Exhibition will include original drawings, fifty enlarged photographs of Richardson's buildings with plans and explanatory wall placards giving detailed information about the architect and his work. Pieces of furniture designed by him will also be shown.

Exhibition of African Art, March 20th to May 14th, 1935. The art of Equatorial Africa, with special emphasis on sculpture in wood which has had so great an influence on modern art. Sculpture in bronze and ivory will be shown as well as textiles, implements and weapons. The Exhibition will be directed by James Johnson Sweeney.

Publications

During the coming year, the Museum of Modern Art will publish the following books:

Housing the Masses, edited by Dr. Carol Aronovici. An authoritative survey of housing, its development and its future in Europe and in the United States. Articles by Catherine Bauer, Walter Curt Behrendt, Hans Bernoulli, Harry Chapman, Walter Gropius, Werner Hegemann, Robert Kohn, Lewis Mumford, Alberto Sartoris, Sir Raymond Unwin, Edith Elmer Wood, Charles S. Ascher, Henry Wright.

To be published on October 15th, in connection with the Museum's Housing Exhibition.

Modern Works of Art, edited by Alfred H. Barr, Jr. Illustrated. Catalog of the Museum's Fifth Anniversary Exhibition. A critical survey of a collection of modern works of art which seem worthy of a place in the Museum of Modern Art. Selected for the most part from private collections in New York and the Museum's permanent collection, together with some important works from abroad.

To be published on November 19th in conjunction with W. W. Norton & Co.

The Architecture of Henry Hobson Richardson, by Professor Henry-Russell Hitchcock, Jr., with a foreword by Lewis Mumford. A critical and historical study of the architecture of Richardson, including a documented list of Richardson's works and supplemented by bibliographies and biographical studies of contemporary architects, and fully illustrated.

To be published on January 28th in connection with the Museum's Exhibition of the Work of Henry Hobson Richardson.

African Negro Art, edited by James Johnson Sweeney. Illustrated. Catalog of the Museum's Exhibition of African Negro Art. The art of Equatorial Africa, including sculpture in bronze and ivory, textiles, implements and weapons, with special emphasis on sculpture in wood.

To be published on March 18th.

Library

The Library acknowledges with thanks recent gifts from the following persons or institutions: The Art Institute of Chicago, Mrs. Cornelius N. Bliss, Brown & Phillips, George Buday, The Carnegie Institute, The City Art Museum of St. Louis, Durand Ruel, David Fincham, F. S. Fogarty, A. Conger Goodyear, René d'Harnoncourt, William Preston Harrison, Philip Johnson, Lincoln Kirstein, Miss A. Kraushaar, Long & Smith, the Louvre, The Mexican Embassy in Madrid, Morris & Co., Mrs. Laurent Oppenheim, F. N. Price, Herbert Read, Mrs. John D. Rockefeller, Jr., Paul Rosenberg, Giovanni Scheiwiller, the Springfield Museum, Edward M. M. Warburg.

Among the books presented to the library by Mrs. Cornelius Bliss are some of particular interest to members and friends of the Museum, as they formerly belonged to the late Miss Lillie P. Bliss. Many monographs on artists have been added to the already considerable collection, as well as useful groups of books on aesthetics and many catalogs of collections and of exhibitions.

The Museum of Modern Art, 11 West 53rd St., New York.

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